





AMERICAN  
ANTIQUARIAN SOCIETY



JOHN THOMAS LEE FUND



*ms.*  
ANSELM BASSETT x x

Anselm Basset x x

*Rochester September 21, 1805*

*Rochester Nov. 18<sup>th</sup> 1807*

*Rochester Nov. 18<sup>th</sup> 1809*



ANSELMO BASTI

B

B

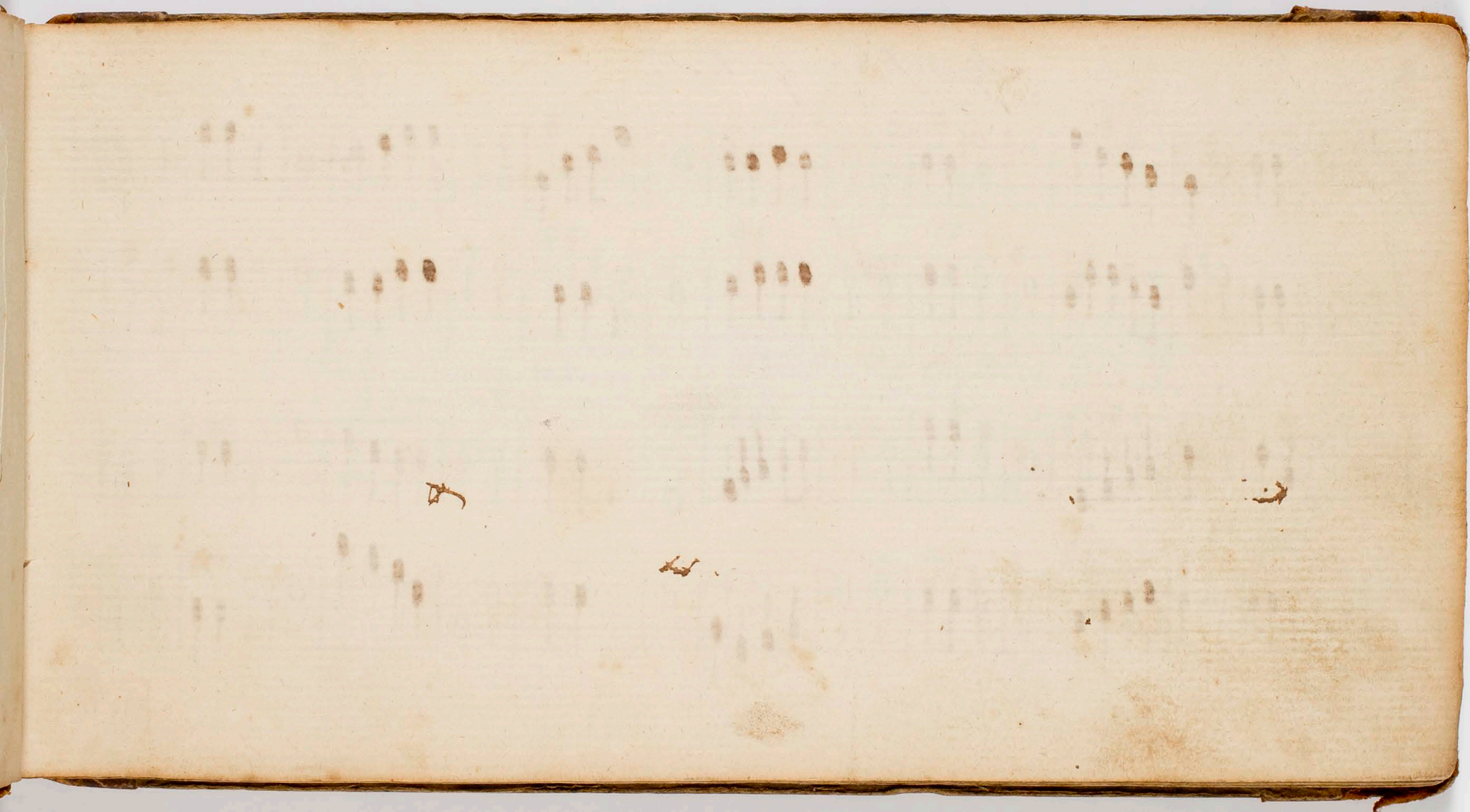
B

B

B

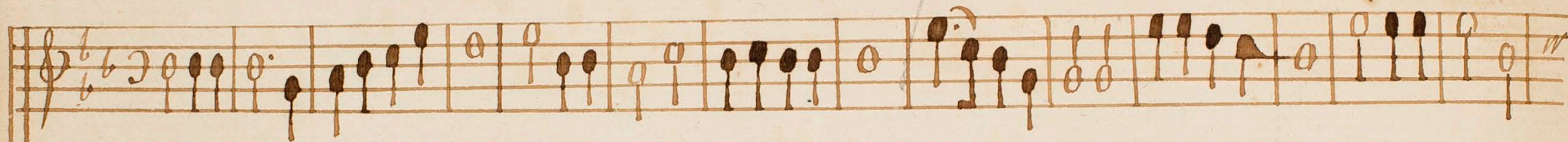
B







## Symphony P. M.



To bless the Lord our God in strains divine, With thankful hearts, & raptur'd voices join; To us what wonders his right hand hath shown! Merits his chosen



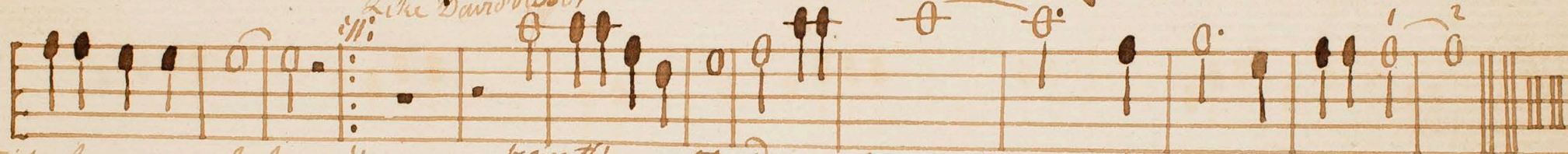


# Continuation of Symphony -

5



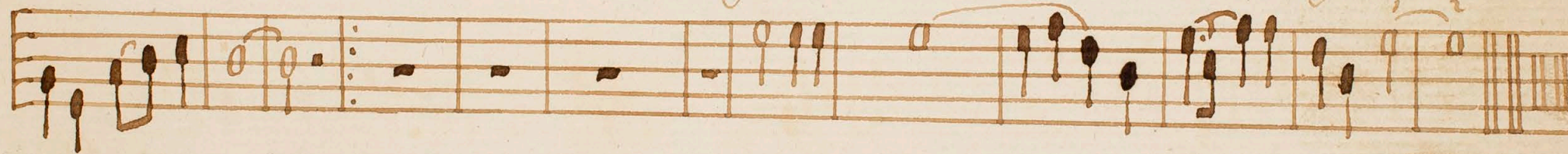
Like David blest,



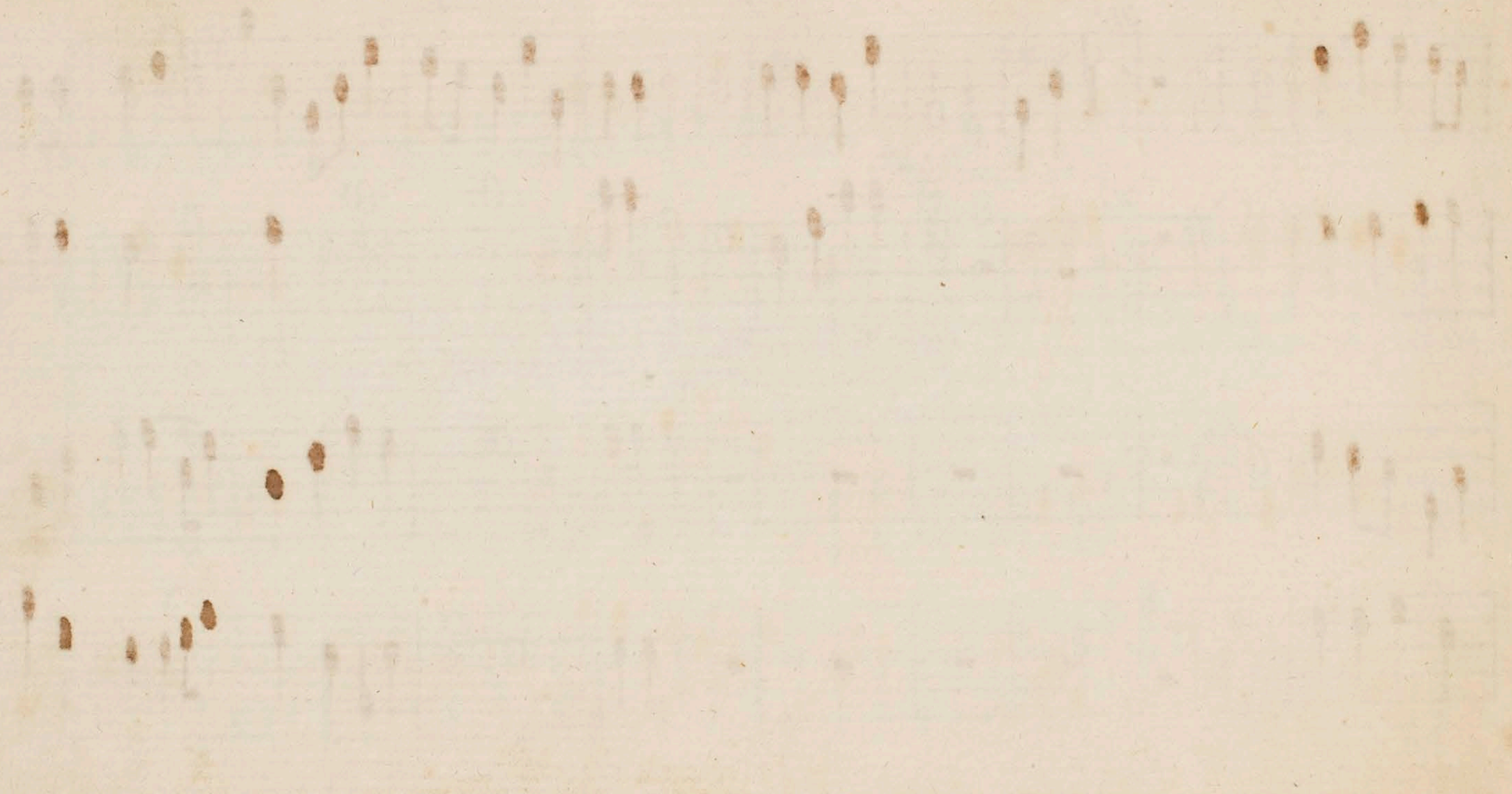
tribes have scarcely known

begin th' enraptur'd song.

Let praise & joy awaken ev'ry tongue.





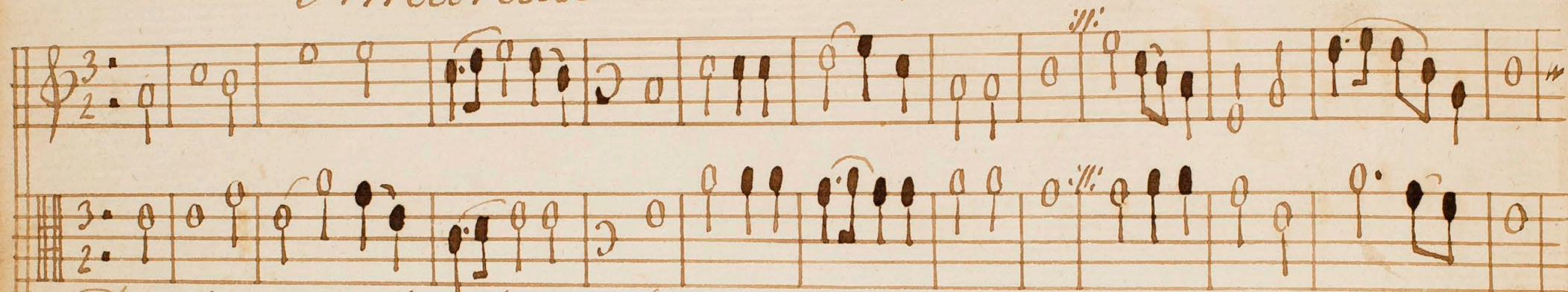




Handwritten musical notation on a page with faint green staves. The notation consists of numerous small, dark brown dots, likely representing notes or rests, arranged in several horizontal rows across the page. The dots are scattered across the page, with some appearing in small groups and others in more continuous lines. The paper is aged and shows signs of wear, including stains and a faint fingerprint in the lower right quadrant.



*Amanda L. M. Ps. 90. By Reed —*



*6 Death like an over flowing stream*

*Sweeps us away: our life's a dream: An empty tale; a morning flower.*







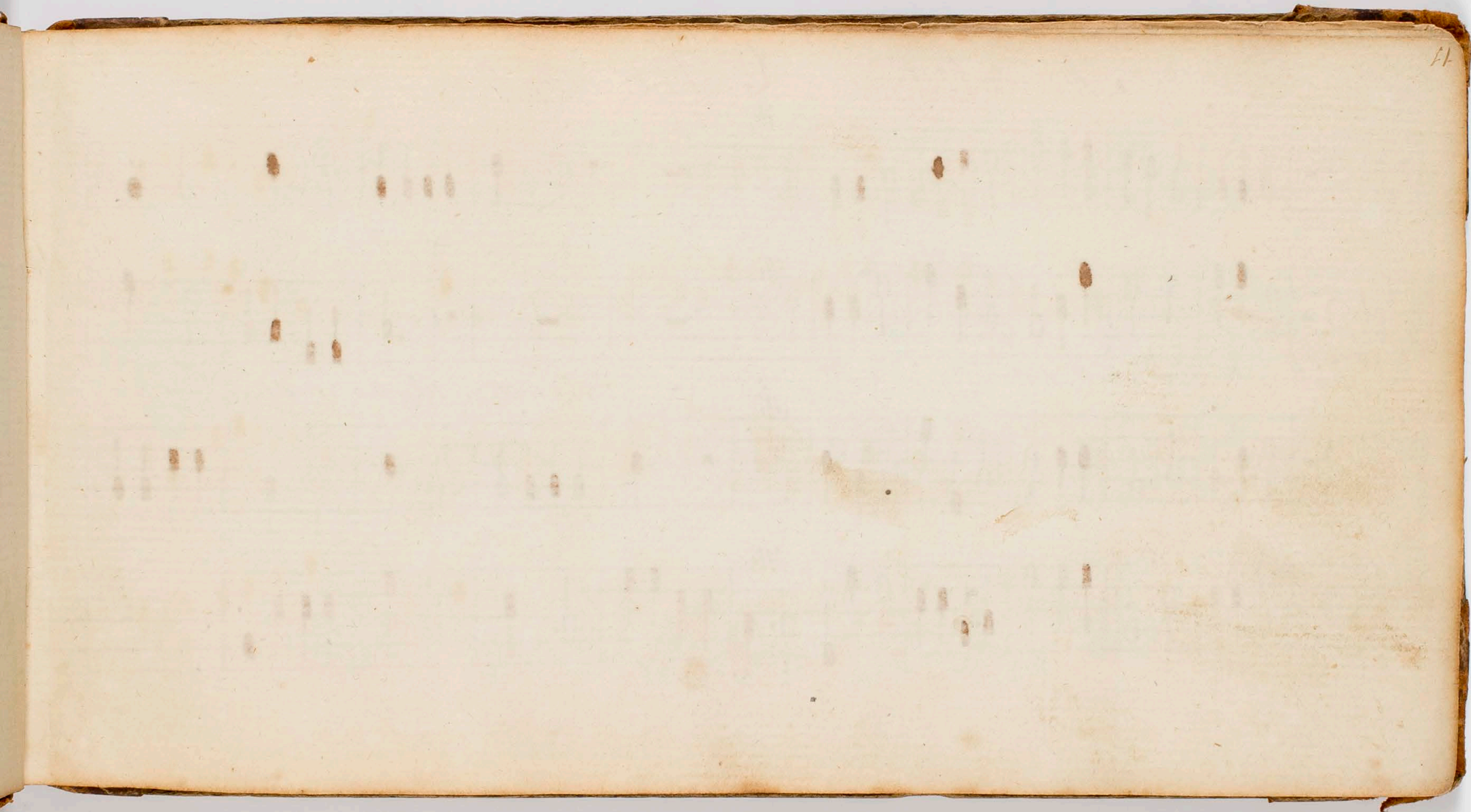
*Cut down & withered in an hour —*













# Shoreham C. M. - By Stone

In the full choir a broken string groans with a strange surprise. The rest in silence mourn their king that

The rest &c.





bleeds & loves & dies |

//.



The rest &c

That bleeds &c.







Handwritten musical notation on a four-line staff. The notation consists of numerous small, dark brown, vertical strokes, some of which are grouped together, suggesting a rhythmic or melodic sequence. The ink is faded and the paper is aged, with some visible staining and discoloration.



## Solemn Song. C. M. By E. West —

Here is a song which doth belong to all the  
human race | Concerning death which steals the breath &  
blasts the comely face

Come listen all unto the call



For you must die as well as I

Ha - - - - -

from home away

Which I do make  
to day

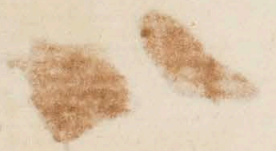
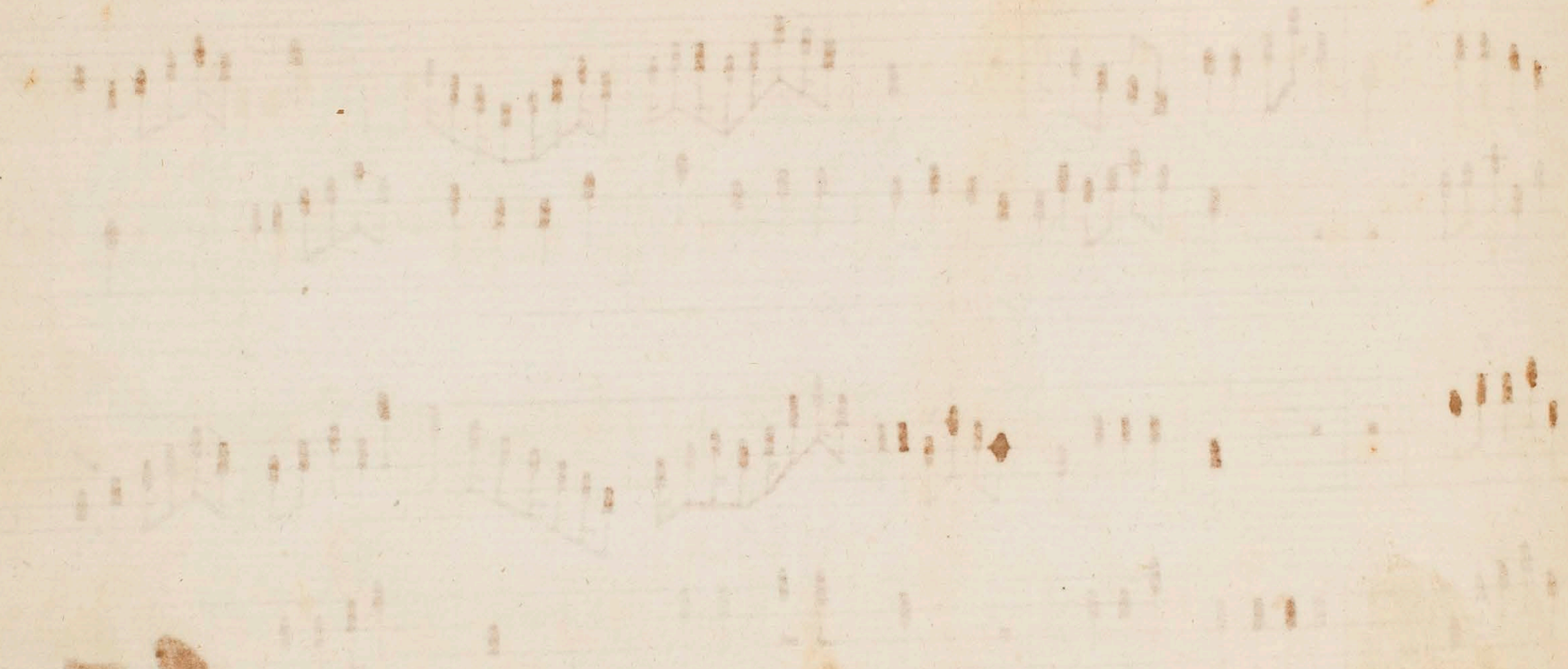
For you must die as well as I //

Ha from home away

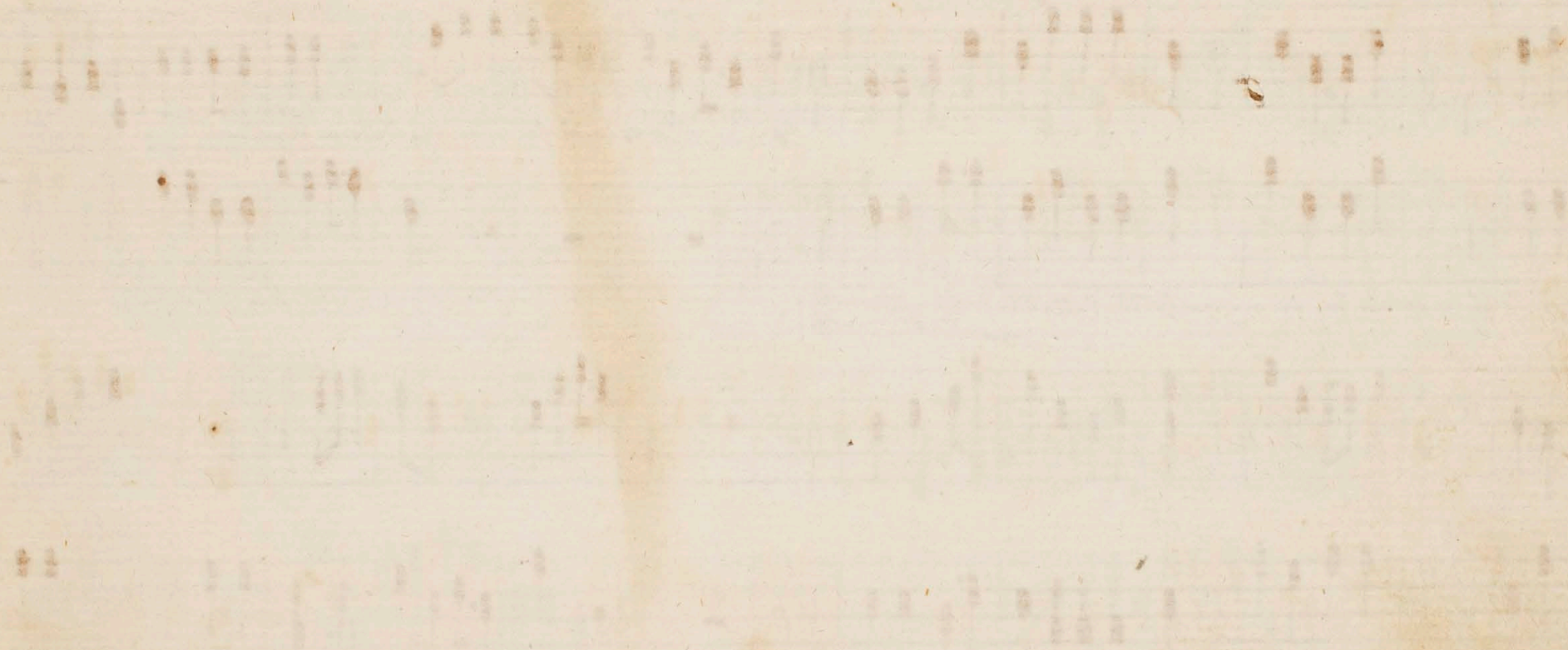
For you must die as well as I &

For you must die as well as I &









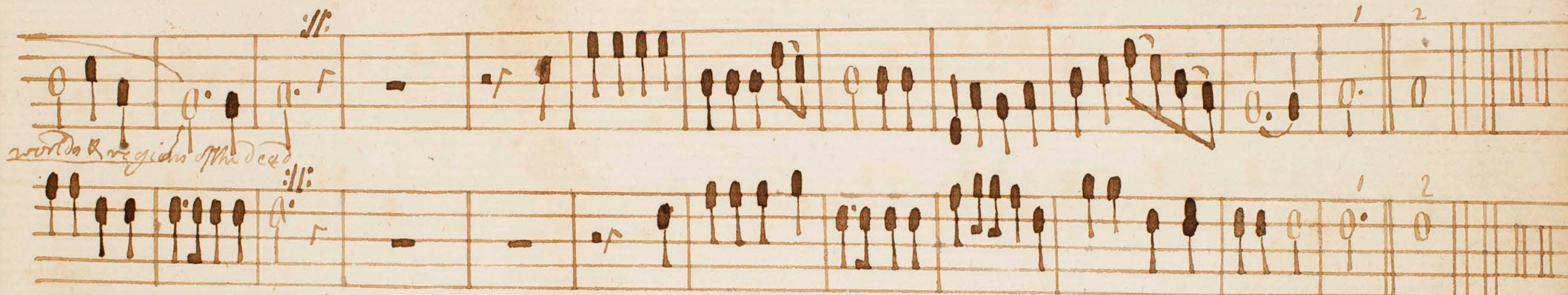


## Sunday P. M. By E. West-

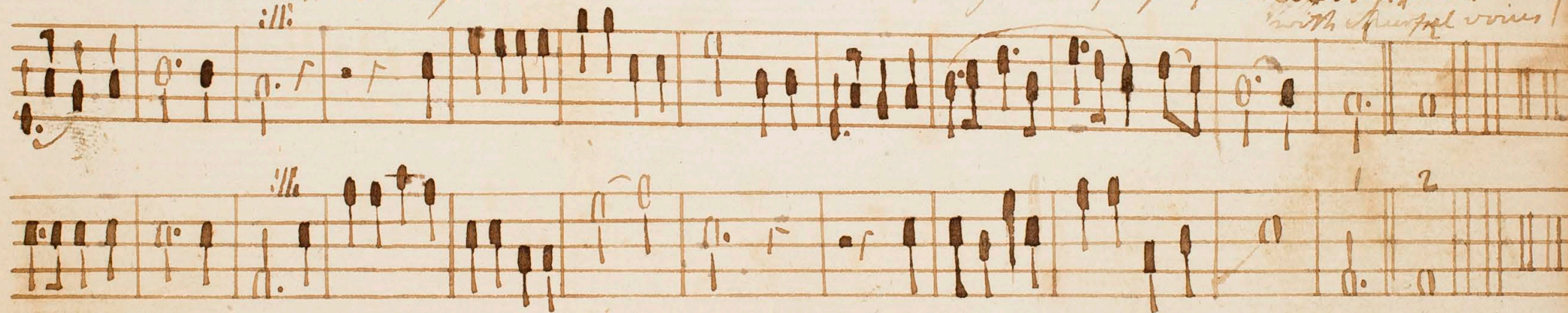
Ps. 50.







The trumpet sounds Hail troubles Heaven rejoins lift up your heads y<sup>e</sup> saints  
with angel voices!







*[Faint, illegible text or musical notation across the page]*







# Attleborough L. M. By Lane

*Pia.*
*Forte*

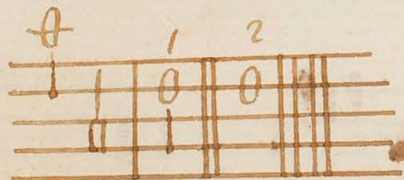
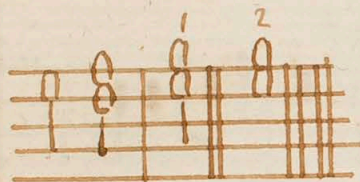
The Lord how wondrous  
are his ways, /

How firm his truth  
how large his grace, /

He takes his mercy  
from his ~~throne~~ /

And theme he makes  
his glories known - //



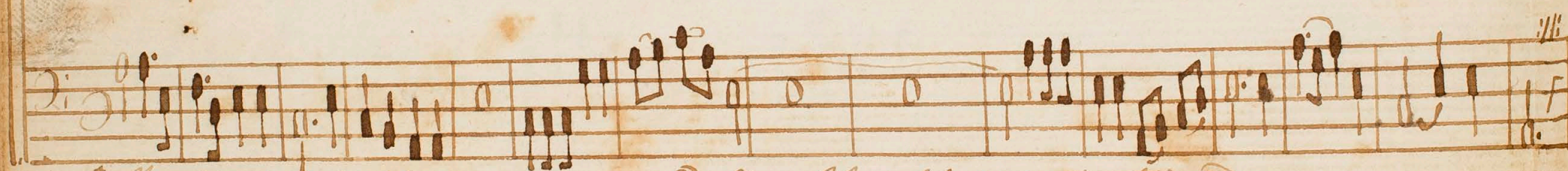




# Solitude C. M. By C. West—



My refuge is the God of Love. My foes insult & cry // Fly like a tim<sup>orous</sup> trembling dove // To distant mountains fly



1<sup>st</sup> My refuge is the God of Love  
My foes insult & cry  
Fly like a tim<sup>orous</sup> trembling dove  
To distant mountains fly

2<sup>d</sup> Since I have plac'd my trust in God  
My refuge always nigh  
Why should I like a tim<sup>orous</sup> bird  
To distant mountains fly



Since I have placed my trust in God my refuge always nigh | Why should I like a tim'rous bird // To distant mountains fly | Why should I like a tim'rous bird to distant mountains fly 2

My trust in God my refuge always nigh | Why should I like a tim'rous bird to distant mountains fly | A tim'rous bird to distant mountains fly

My refuge always nigh - - -

My trust in God my refuge always nigh | Why should I like a tim'rous bird // To distant mountains fly | A tim'rous bird to distant mountains fly







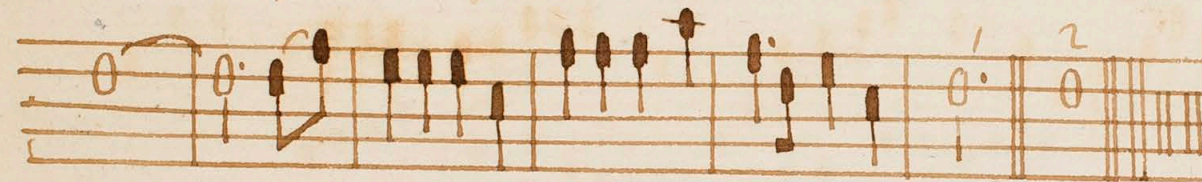




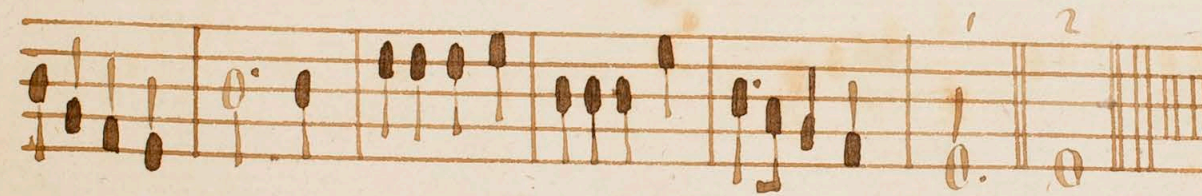
## Evening Shade S. M. By Troop







The evening shades of life  
Have stretch'd themselves along  
My three score years are almost fled  
And like an evening glow

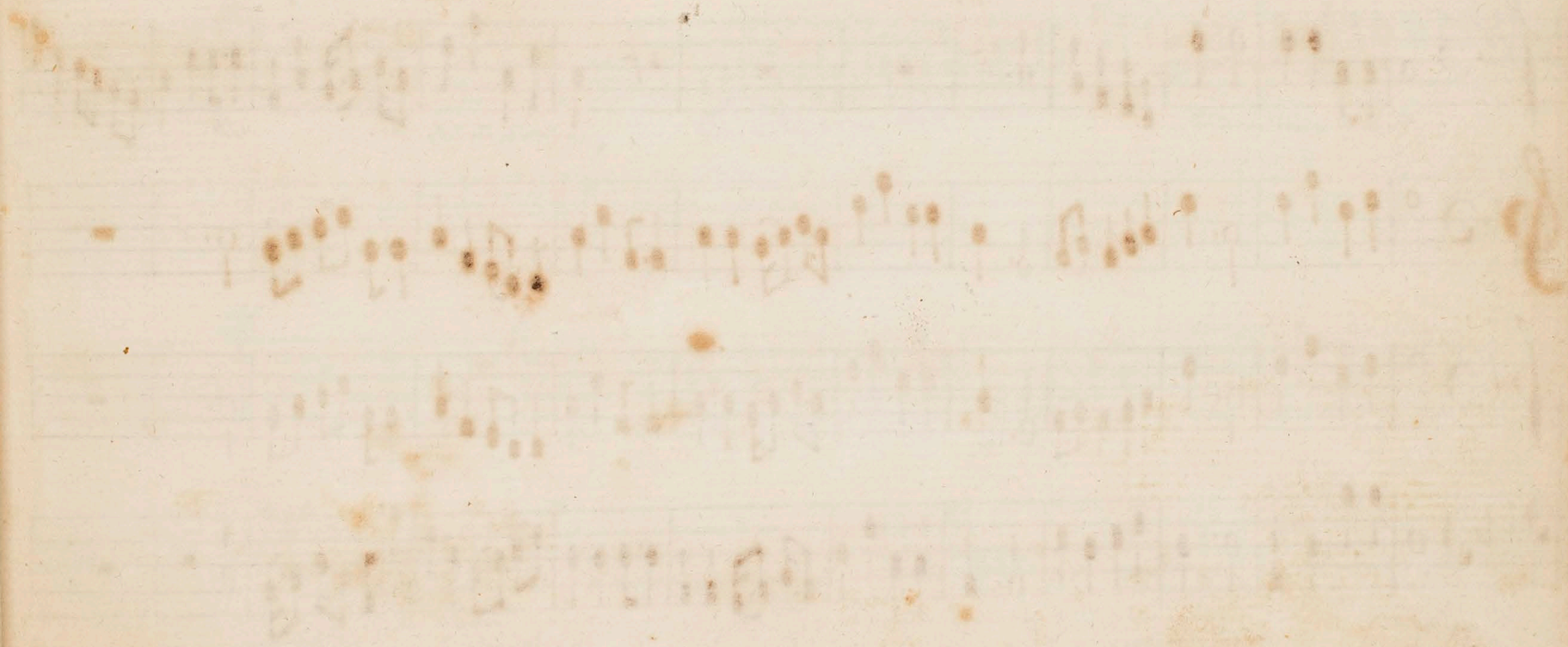


Worcester October 5th 1803



1A 32-



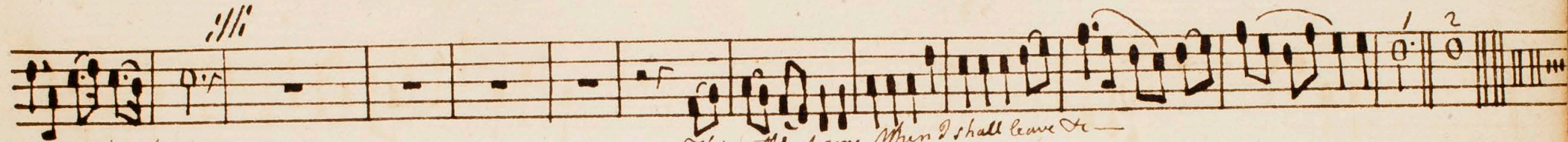




## Clogy. S. M.

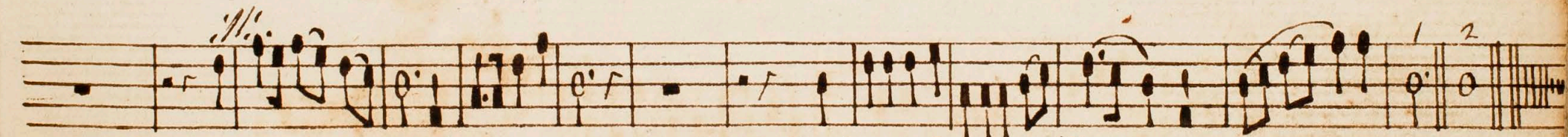
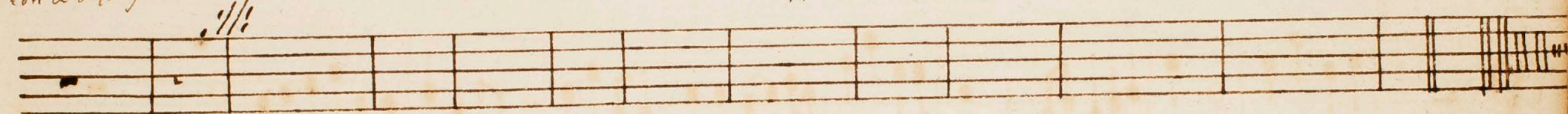






on a dying bed -

This earthly frame When I shall leave it -



Behold a sinner Lord  
While death is o'er him spread  
Convicted by thy holy word  
Upon a dying bed -

My lovely Jesus waits  
To crown my soul anew  
When I shall leave this earthly frame  
And bid this world adieu -







*[Faint, illegible handwriting on aged paper, possibly musical notation or a list.]*



# Pennsylvania P. M.

50 P.

Handwritten musical score for "Pennsylvania P. M." on four staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The lyrics are written below the staves, often with musical notes or rests above them. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "The God of glory & From east to west & Through distant. The", "The God of glory & From east", "From east to & - From East to west & - Through distant", and "The God of glory & - calls the south & - From east to west & - From east to west & - Through distant &".

The God of glory & From east to west & Through distant. The

The God of glory & From east

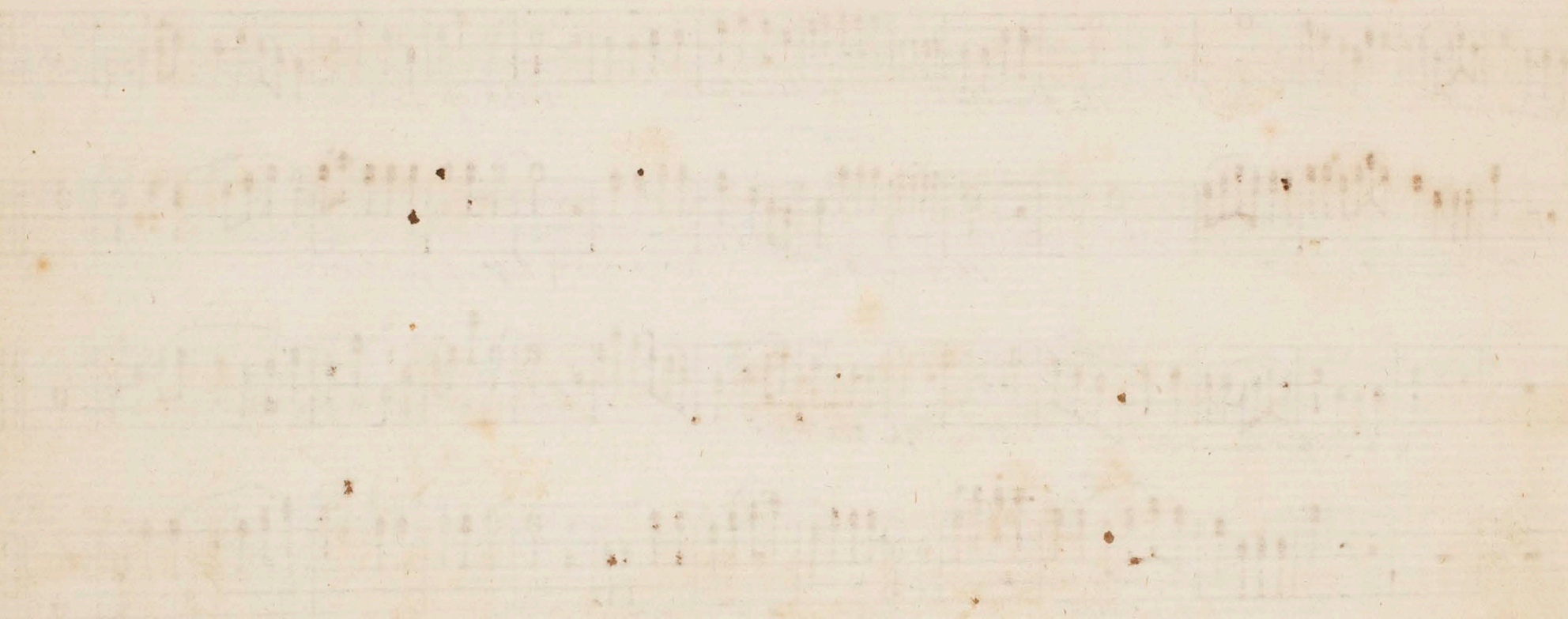
From east to & - From East to west & - Through distant

The God of glory & - calls the south & - From east to west & - From east to west & - Through distant &

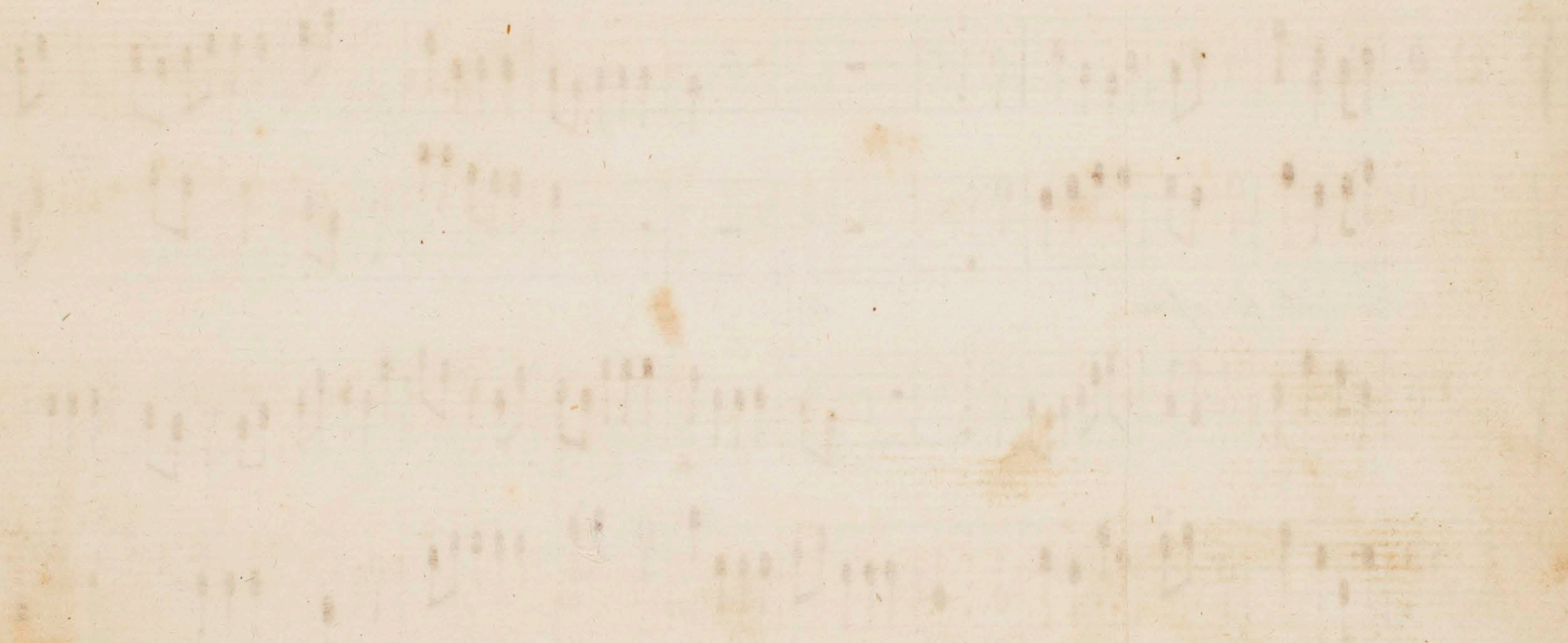








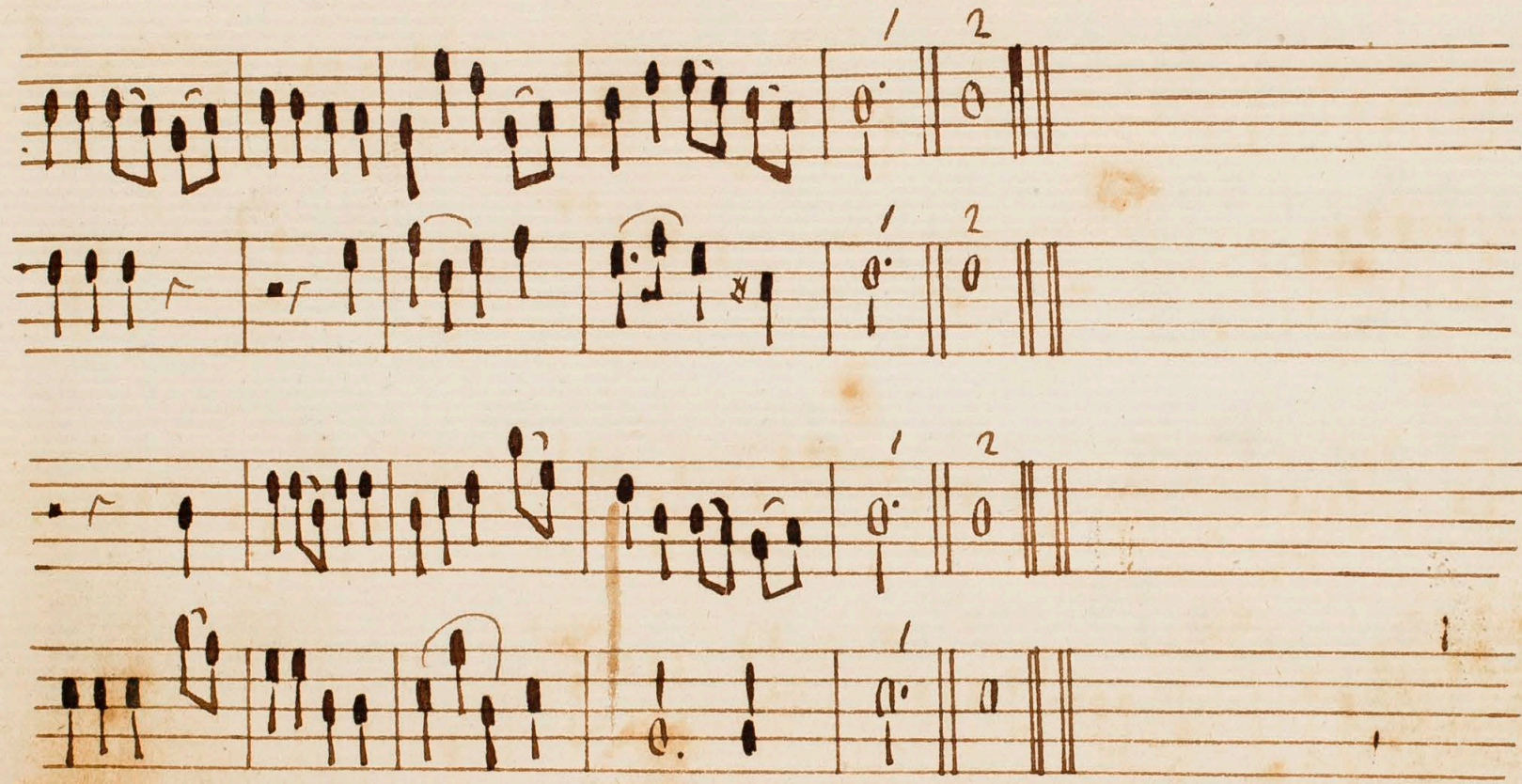






*Tribulation S. M. by W. James.**Out Moments fly apace*





Our momentary space,  
Now with our minutes stay;  
Just like a flood, our hasty days,  
Are sweeping us away.

May 20<sup>th</sup> 1866 Rochester







# Wentage C. M.

Williams Coll.

No. 17.

45

My God, the visits of thy face Afford superior joy To all the flatt'ning world, <sup>can give</sup> Or mortal hopes employ —











16  
4 48

# Richmond L. M.

32<sup>d</sup> Ps. 1 Part







Life is the time to serve the Lord  
The time to ensure the great reward,  
And while the lamp holds to burn,  
The richest dinner may be turned.

Worcester August 5<sup>th</sup> 1806







Handwritten musical notation on a five-line staff. The notation consists of numerous small, dark, vertical strokes (possibly representing notes or rests) arranged in a rhythmic pattern across the staff. The ink is faded and the paper is aged, with visible stains and discoloration.



*Evening Hymn S. M. Ps. 90.*



Handwritten musical notation on four staves. Each staff has two measures of music, each with a first and second ending. The notation is in a simple, early manuscript style with square notes and stems.

Our moments fly apace  
How will our minutes stay  
Just like a flood our hasty days  
Are sweeping us away

Prochester August 5<sup>th</sup> 1806



4 54.

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

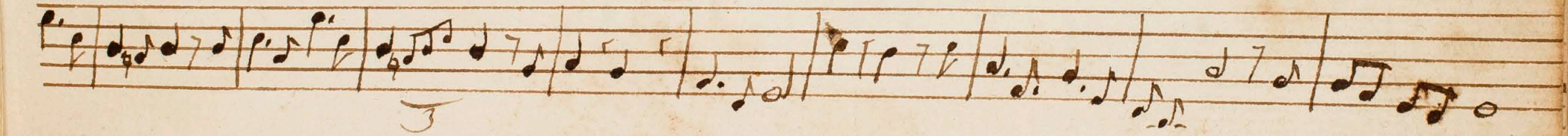
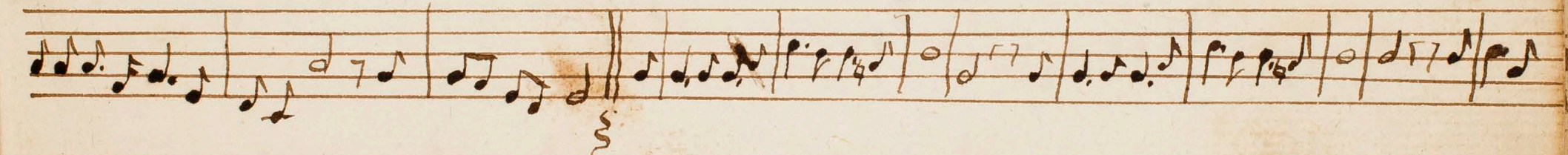
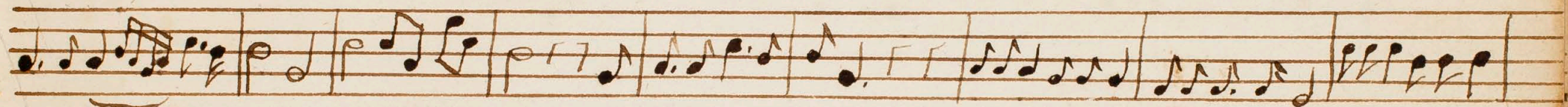
11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



# Jenny Bells

55 55











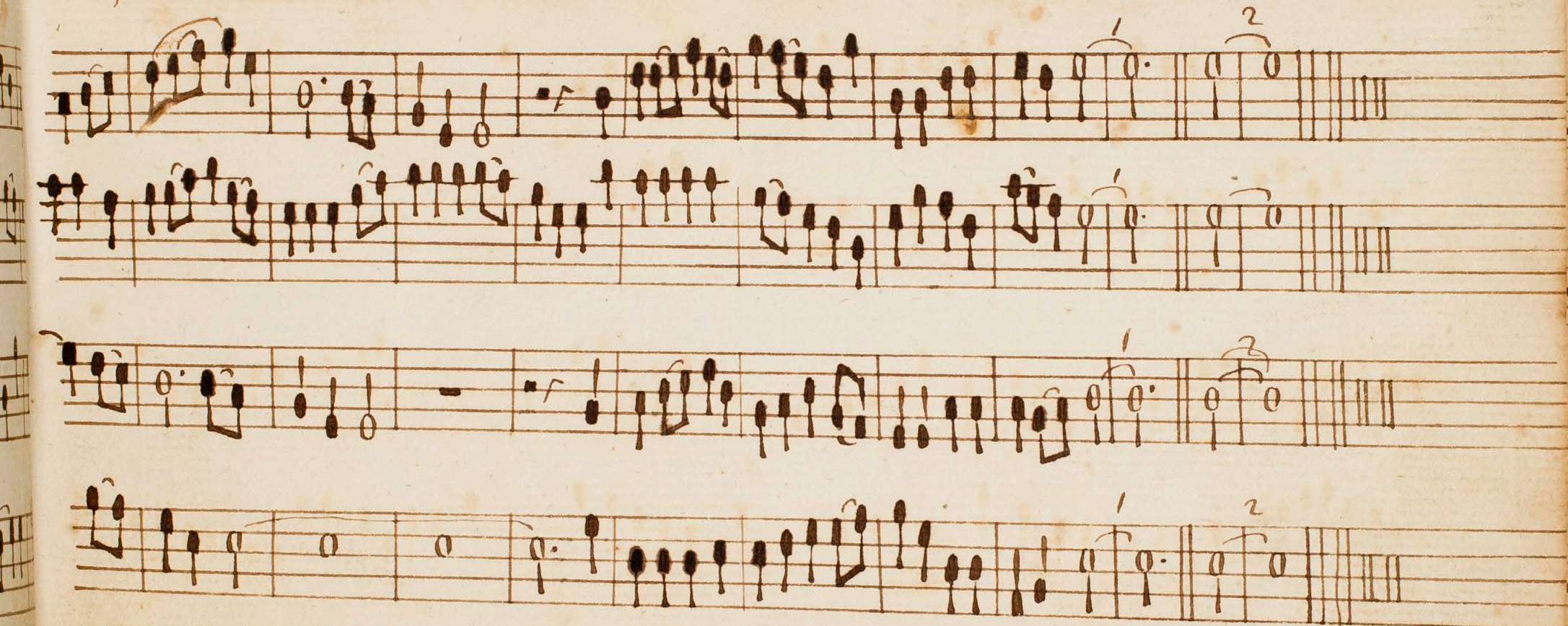


*Delight P.M.*

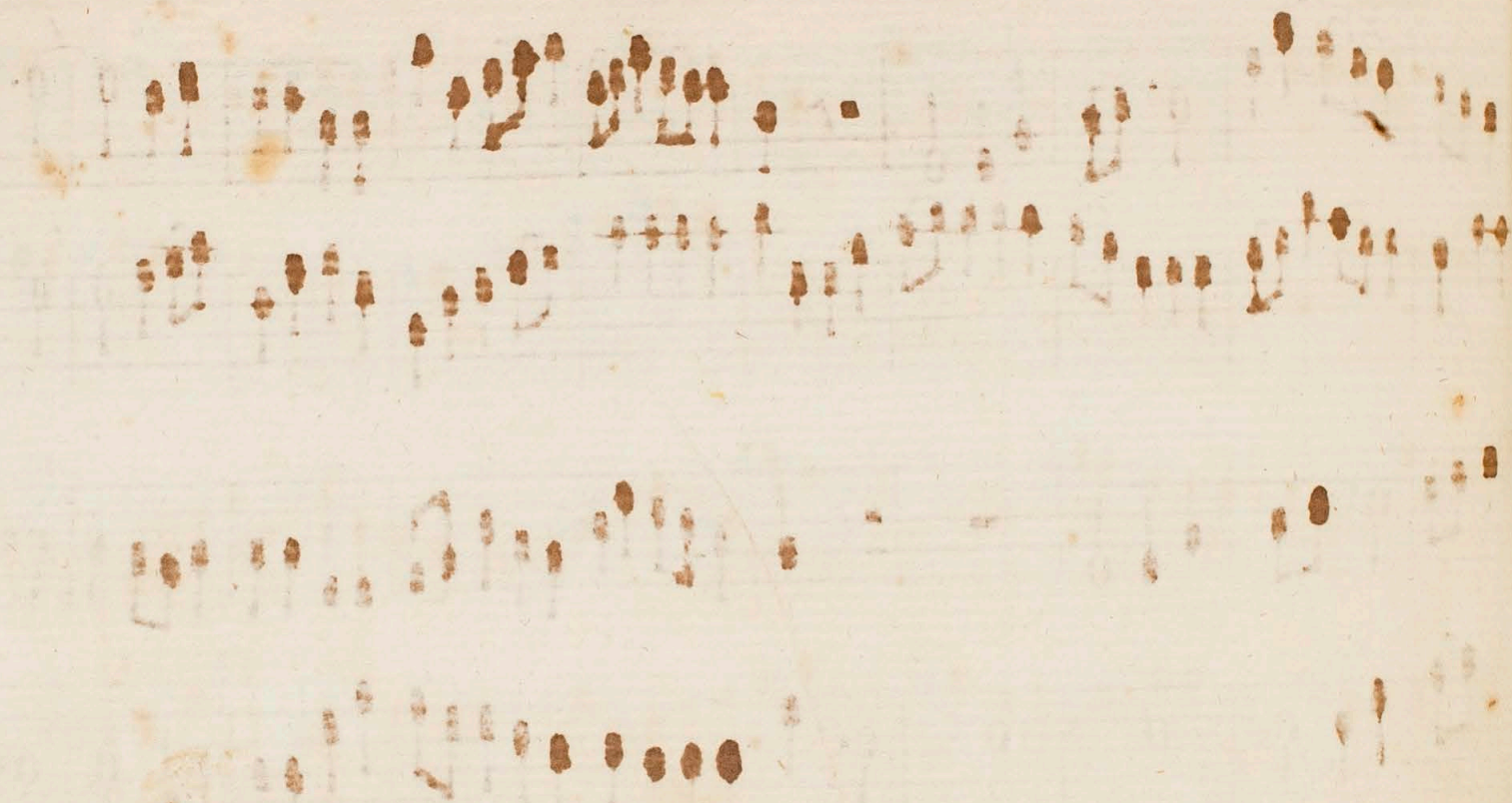
121 Psalm 3 Verse

















## Canton L. M. By Swan—





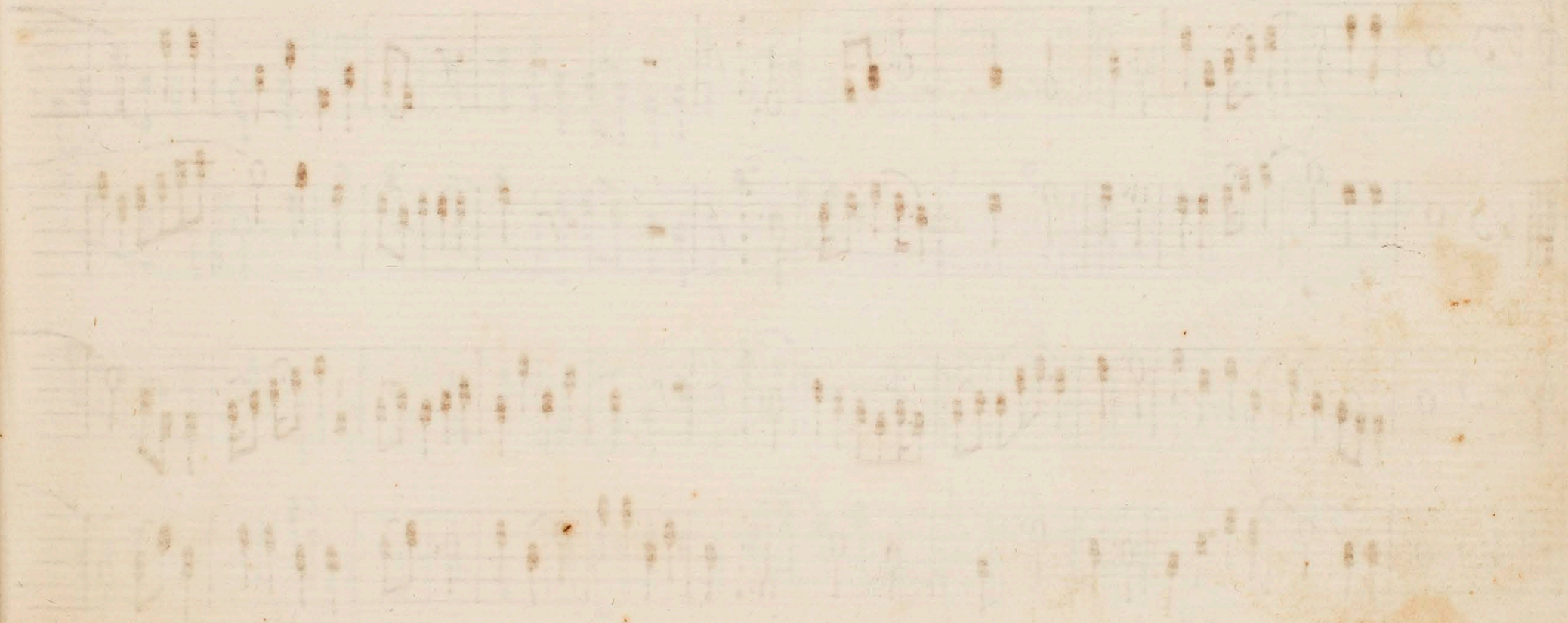




5 64.



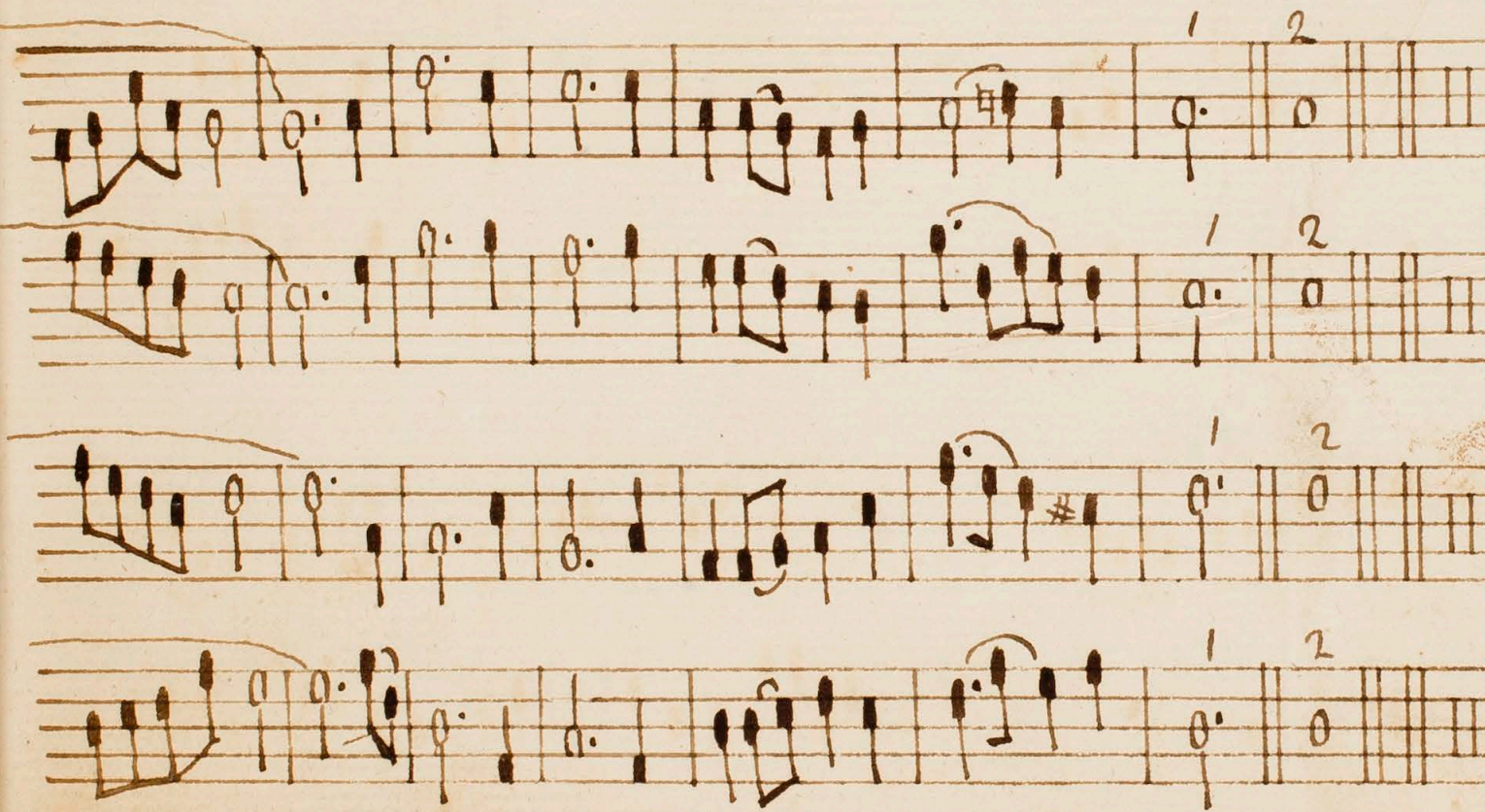






16  
4 3  
66*Mod. Pica**Solitude C. & M.*

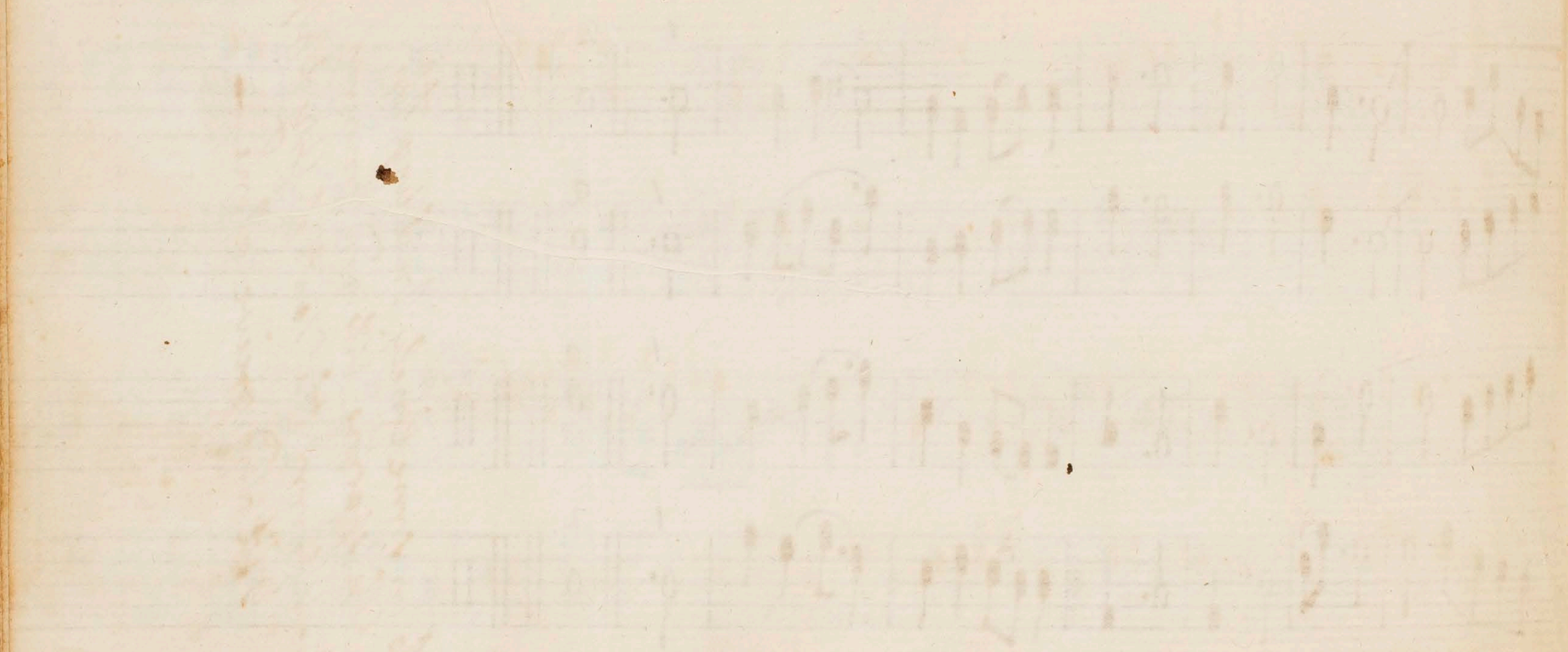




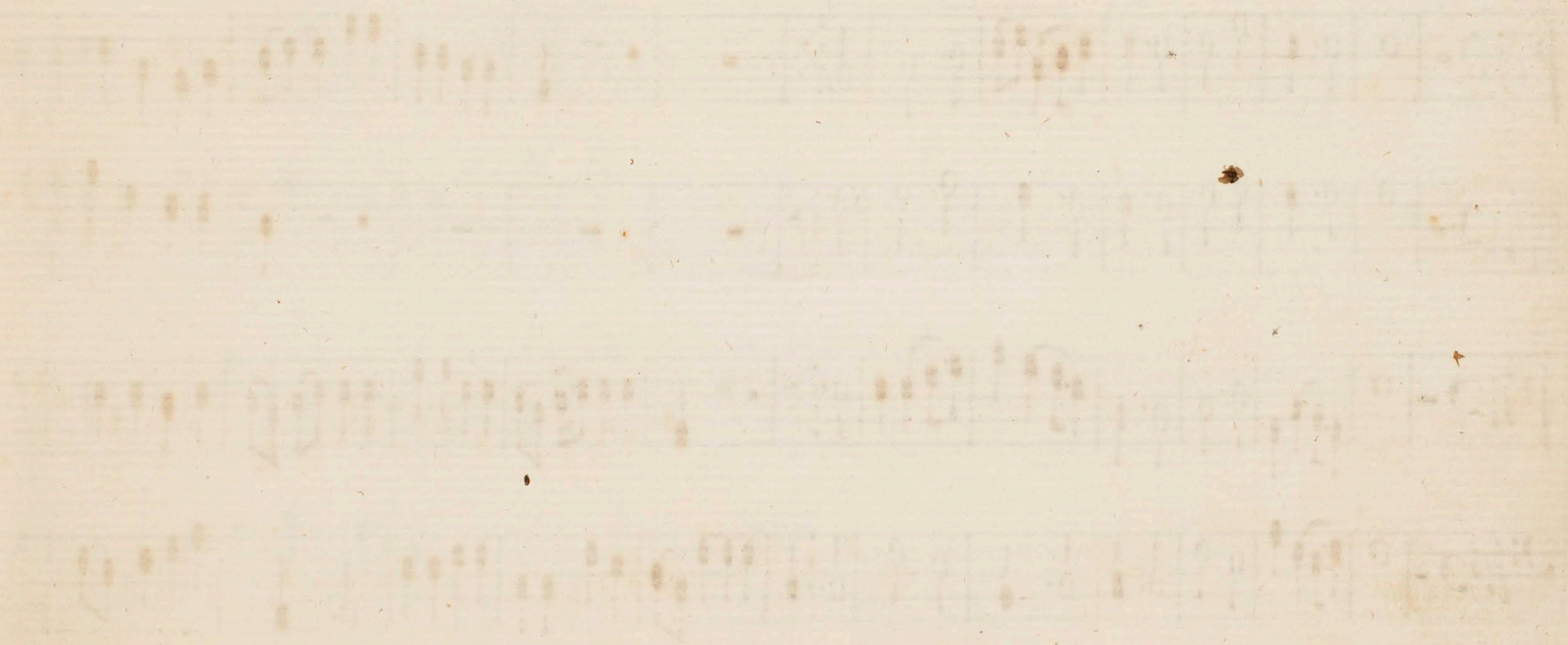
As on some lonely hillings top  
 The sparrow sits and mourns  
 For from the nest of joy she  
 Is driven and grieves alone!



4 5 6 8





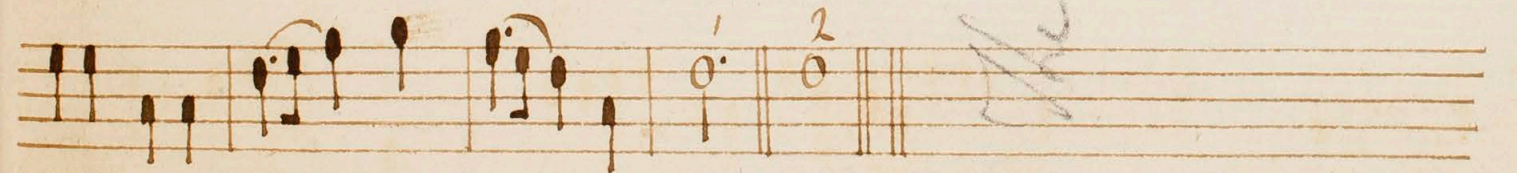
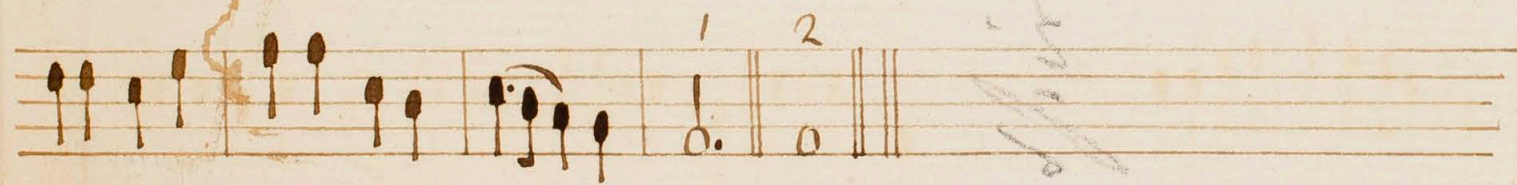
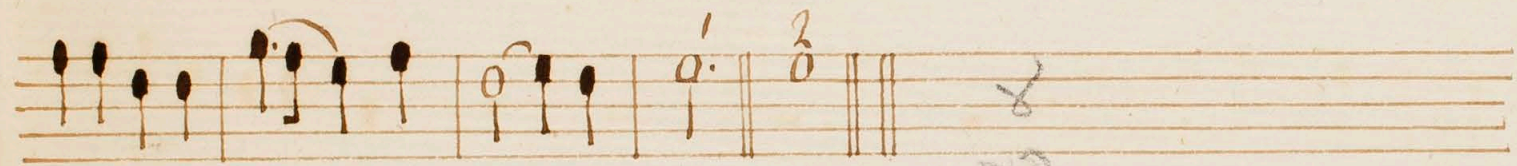
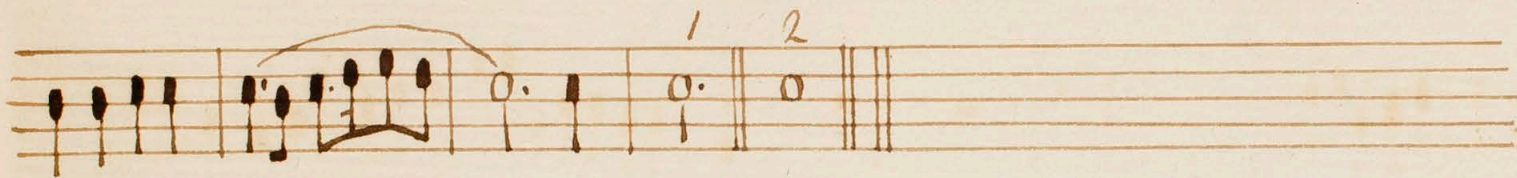




16  
5 70  
Funeral Hymn S. M. By Stone—







*The spirit of*











*Abington L. M.*





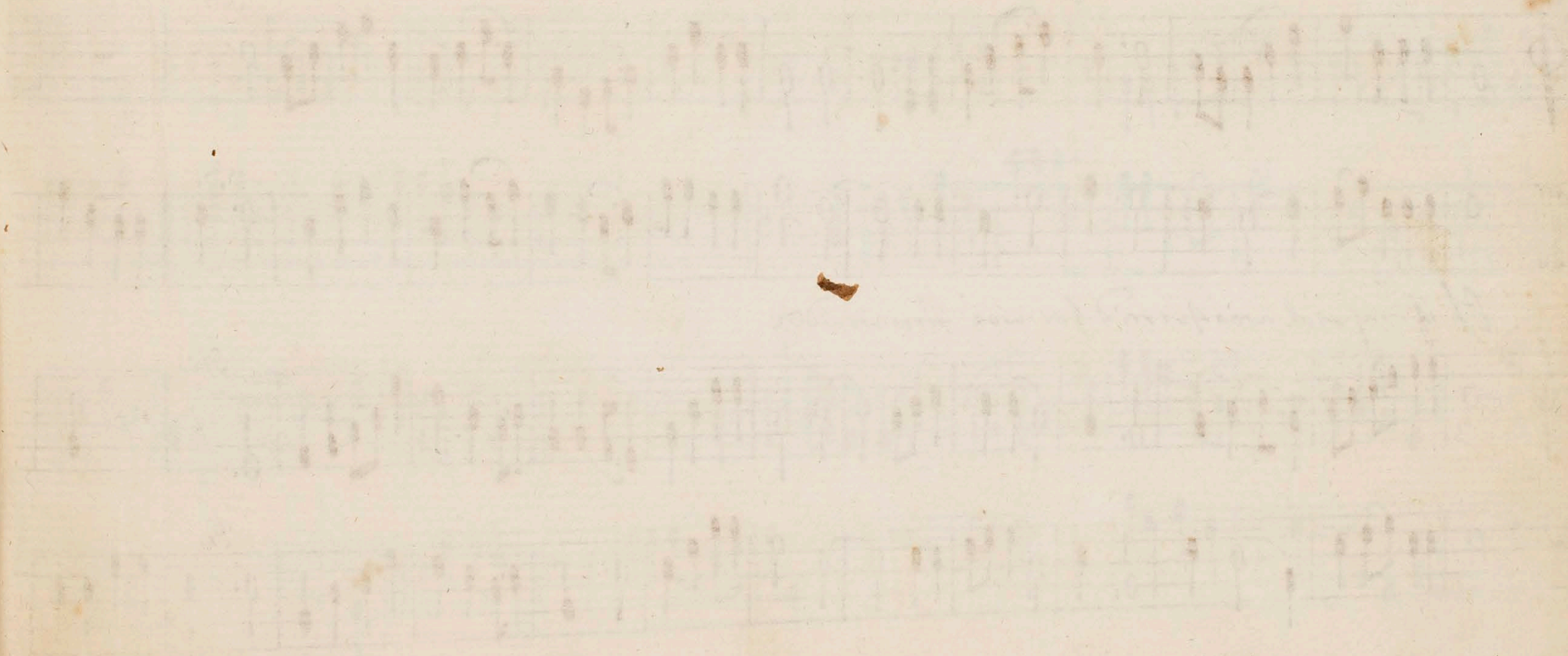
Worcester Feb 28<sup>th</sup> 1804



76

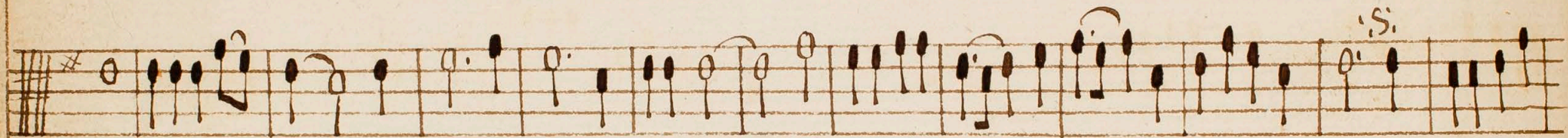
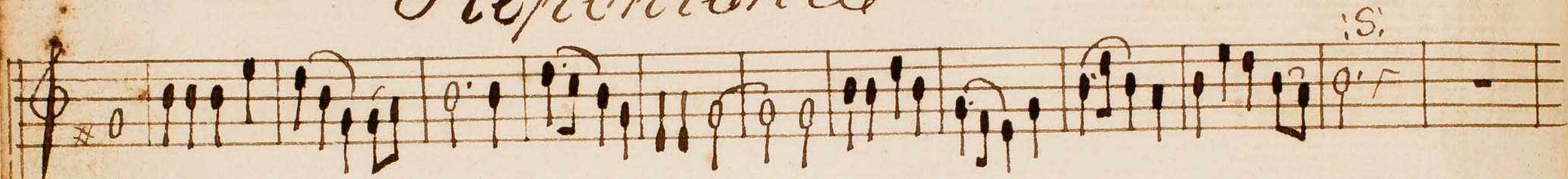


Adagio





16  
10  
*Repentance*



*Oh if my soul was form'd for woe How would it*





A handwritten musical score on four staves, likely from an 18th-century manuscript. The notation is in a single system, with each staff containing a melodic line. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and ornaments. The second and third staves continue the melodic development, while the fourth staff concludes the piece with a double bar line. The manuscript shows signs of age, including foxing and staining.



*[Faint, illegible handwritten text, possibly musical notation or a list, spanning the main body of the page.]*







*New Durham C. M.*







84









16  
44 46  
8  
America S. M.



My God when I reflect  
How all my life time past  
I ran the road of sin and death  
With rash impetuous haste -



Handwritten musical notation on the left edge of the page, showing staves and notes.



88









81 90

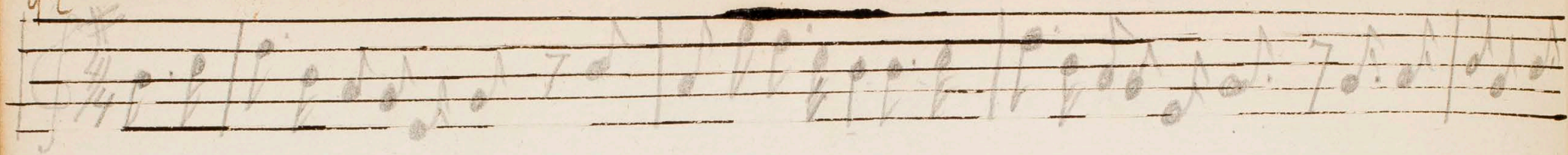




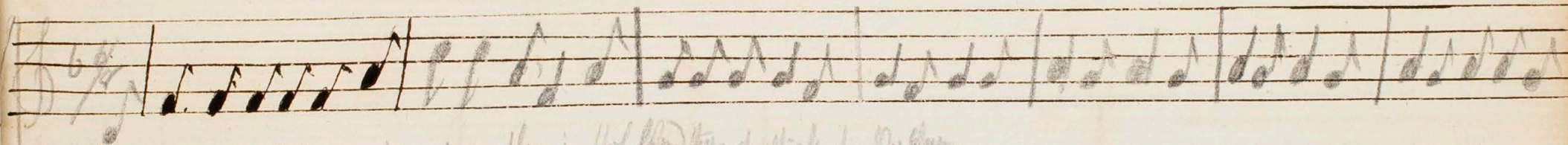


81

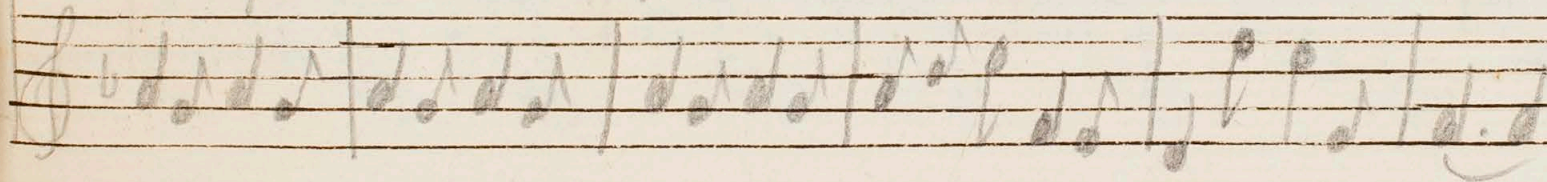
92



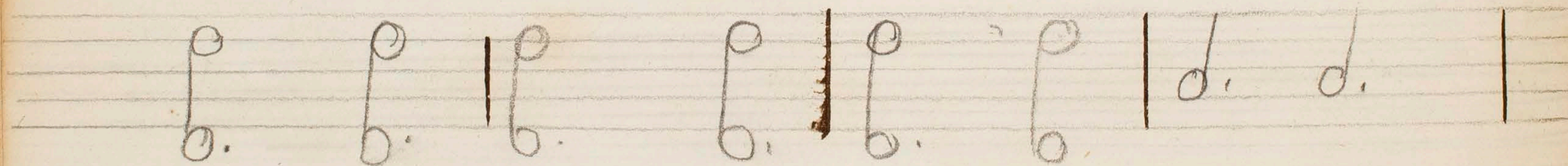
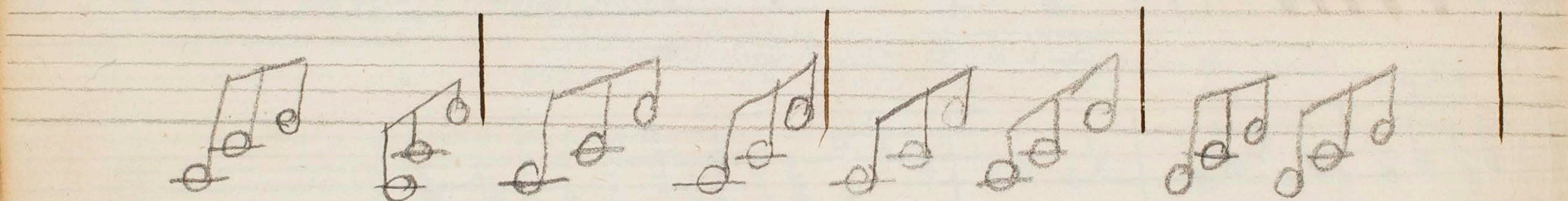
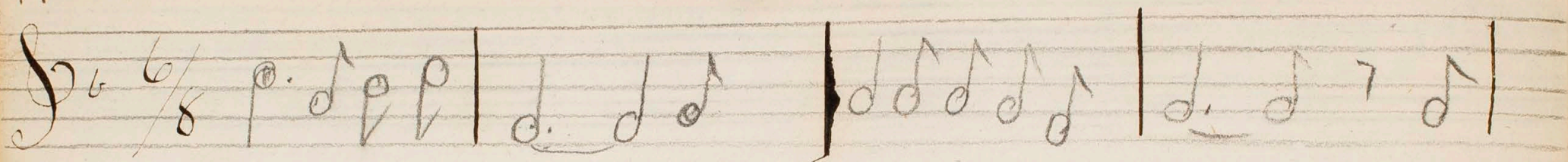




I'll tell you a tale now with out any flaw in Hol-land there dwell chrystan Daughters,













8

96.





103  
17  
64



104

9

8

Handwritten musical notation on the left margin, consisting of a vertical line with horizontal tick marks.

Handwritten musical notation on the right margin, consisting of a vertical line with horizontal tick marks.



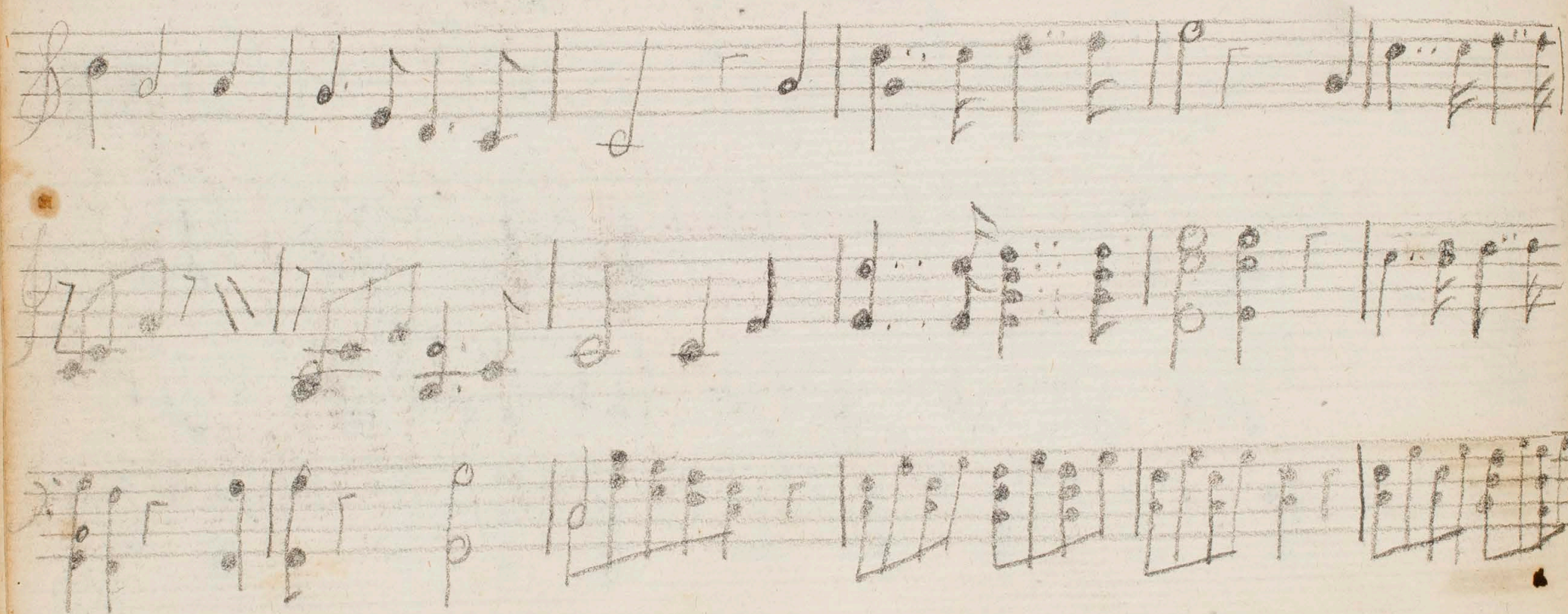
Handwritten musical notation on two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The notation includes various note values, rests, and dynamic markings such as *f* and *z*.

Handwritten musical notation on two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The notation includes various note values, rests, and dynamic markings such as *f* and *z*. The word *Maaf* is written below the first measure of the top staff, and *willen* is written below the second measure. The word *Anne* is written below the final measure of the top staff.

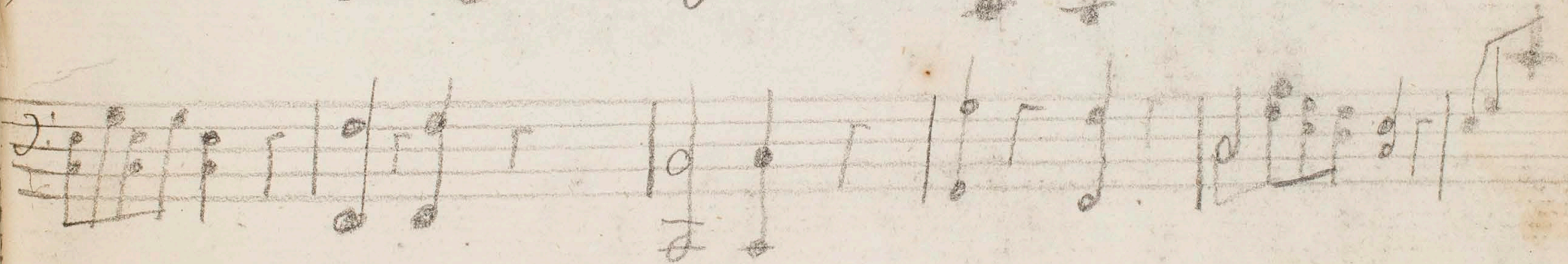
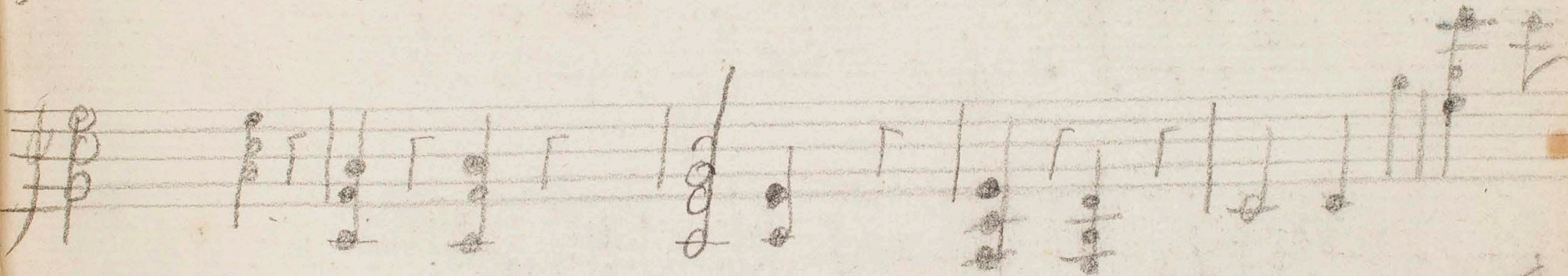
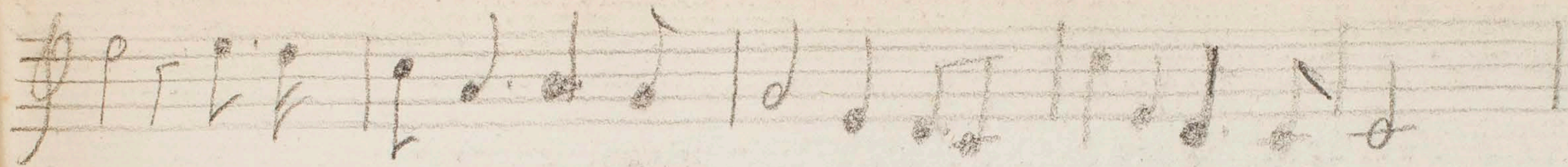
Handwritten musical notation on a single staff using a bass clef. The notation includes various note values, rests, and dynamic markings such as *f* and *z*.

Two empty musical staves at the bottom of the page.











108







170







112







114

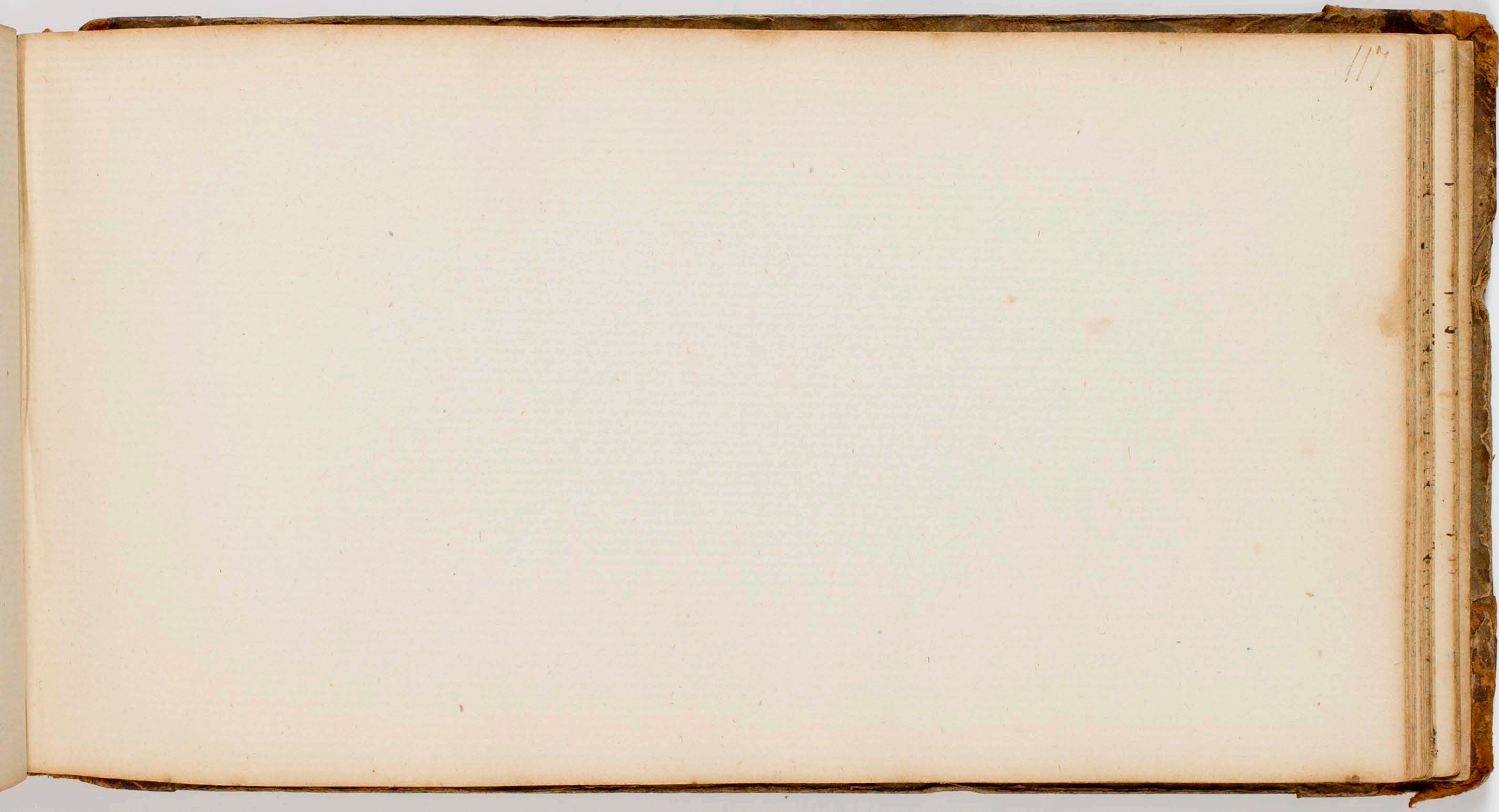






116







118







120







16  
122



123 + 28



120



124~~8~~

124~~8~~



125



126



127



120



129

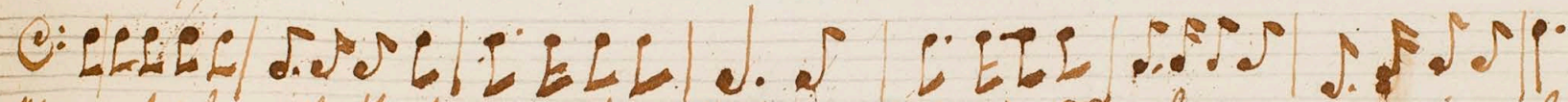


# Child Lang Syne

180



My God what silken cords are Thine! How soft & yet how strong, Whilst power strutteth,  
and grace combeth To draw our souls along.



When crushed beneath the heavy yoke Of folly & of sin Thy hand our iron bondage broke,  
Our grateful hearts to win.







132



133  
as a he said that they flowering plants  
glide through the mind night air  
white like



134



135





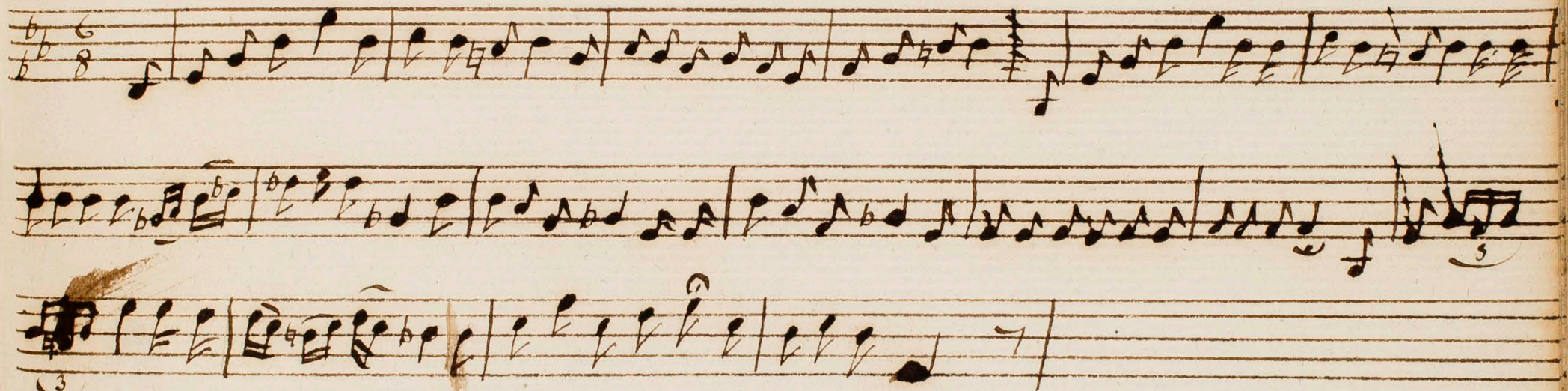


137



# Yeremace

138





129





140



141



142



143



144



145



146



16  
C1  
147



148



149



150



157



156



157



158



159



160



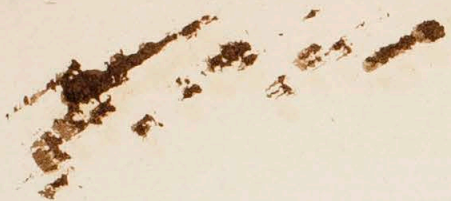
161



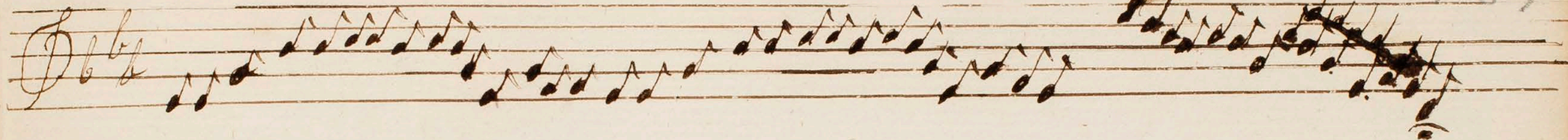
162



163







184

*mi*



Sambo's 'dress to de Boedren -

1 Broder let us leave  
 Buckra lan' for Hayti  
 Dere we be receive  
 Grain' as Saffordette  
 Make a mighty show  
 Wen we lan' from steamship  
 I be like Monroe  
 You like Louis Phillipe  
 Chinger ringer ringer ringer ring ching ching  
 Ho a clinkum clarky -  
 Chinger &c

2 No more carry load  
 No more Oystere ope'  
 No more plig de sod  
 No more ~~prob~~ de shoppe  
 But hat whiskers & tan'  
 An' promenade de street  
 With beauties of de 'lan  
 Were we in full dress meet a Ching

3 No more will wite man stare  
 Wen we stan in mob e  
 An' file our lubly fair  
 Wich make dem D & L sob e  
 Den our wives be gran'  
 An' in diamonds shine e  
 Wile every colored man  
 Hab much he drink of wine

Chinger &c



4 Dem smoke de bes segar  
Fresh from ~~the~~ Havanna  
Wile our darters fair  
play on the piano  
Dent we lib so fine  
lid our coach as horse  
An' every time we dine  
Hab one, two, three, four course

5. No more our son kery "sweet" e  
No more he be de blacky  
No more our darters weft  
~~But~~ day call dem blacky  
No more de servant be  
No more wash an' cook e  
But every day we see  
Dem read de novel book e

6 No more wile black a brush  
Make boot-an shoe to shine e  
But hab all good tings, plush  
An' all ob dem sublime e  
No more dance for ell  
An' all dem sort o' fish  
No more eat Korn meal  
But hab de ben of dish e

7  
No more kery hot corn  
Or pepper pot all hot e  
But cook de lubly lawn  
An' bes in shady grove



8 Here we hab parties big  
Here dance an play de fiddle  
Here waltz an hab de jig  
Hast off an clare de middle  
Den in de gas salon  
We take de blushing damsel  
We ere eyes shine like de moon  
An ebony moult dey cream full

9 Den dance at nite de jig,  
Wat wile man call cotillon  
In Hall so mighty big,  
H-hole a half a million  
Den take our partners out  
Den forward two an back e  
Den cross an turn about  
An den go home in Hacky

10 Here we are sure to make  
Our daughter de fine lady  
An wile dey husband take  
Dey love de common grade e  
An den perhaps our son  
He rise in glory's splendor  
An be like Washington  
He country's great defender



Symphony	4	P. M.
Amanda	8	L. M.
Shoreham	12	C. M.
Evening Shade	30	S. M.
Linnet		L. M.
Gratton		C. M.
Solemn Song	16	C. M.
Solitude	26	C. M.
Willington		S. M.
Venus		S. M.
Barnstable		C. M.
Complaint		L. M.
Ohio		P. M.
Sunday	20	P. M.
Livonia		P. M.
Stratfield		L. M.
Milton		P. M.
Atleborough	24	L. M.

Elogy	34	S. M.
Pennsylvania	38	P. M.
Tribulation	42	S. M.
Wantage	45	C. M.
Richmond	48	L. M.
Evening Hymn	52	S. M.
Delight	58	P. M.
Calston	62	L. M.
Solitude	66	C. M.
Funeral Hymn	70	S. M.
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